Welcome to “Ultimate Effect”

First of all – a big thanks for buying my ebook!

The effects I’m revealing in this book and some of the strongest in all of mental magic. All of these effects can be successfully performed by a complete beginner almost immediately. Please, do yourself justice though, read through the book several times and practice by speaking out loud. If you do this, I promise – you will be baffling your mates and literally be the star attraction of any party of club you go to!

I have written the instructions as concisely as possible. It has taken me a long time to work through countless magic books in order to provide this information – I’ve done the hard work for you, so the last thing I wanted to do is over complicate things with unnecessary information. I have explained the Effect, the Basic Secret and then a Full Methodology which will allow you to amaze whomever you perform on.

Each of the main tricks has a full script you can use when performing. Feel free to change it to suit your needs. The words in *(italic brackets)* explain what you should be doing whilst reading the script.

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I believe this to be the strongest mentalism effect ever devised; the principle was created by Derren Brown and based on the work of Kenton Knepper. Derren has performed variations of the effect on his TV show and numerous live appearances. What you are getting here is pure GOLD – so much so that Derren originally planned to publish similar in his book but removed it because he thought it was 'too strong an effect.'

I have analysed the effect, written it in clear language and added in my own tips for successfully presenting the trick.

Basic Effect

You select a volunteer and ask them to select an area of their life from a selection of cards. Each card has a different area printed on it such as "Love" "Holidays" "Health" "Sport" etc. You ask them sit and close their eyes and construct an image in their mind of their chosen area, clearly remembering as many of the details of the image as possible. From this point onwards the volunteer doesn't do anything other than sit with their eyes closed and give one word answers.

You proceed to describe the exact image the volunteer is seeing. The volunteer genuinely confirms that the description you give is correct. To prove to people watching that the volunteer is not just agreeing with everything you say, you can also write down answers on a pad of paper, in full view of the audience BEFORE the volunteer answers!

For example, the volunteer may have picked the "Holidays" card. The volunteer is free to pick from any of their past memories of any holiday they ever went on. You are able to tell them the main facts such as: where they went, how old they were, who they went with, what they did. Finally you can reveal tiny details such as the food they ate on the last night and the name of the waiter that served them.

This effect does not require any stooges or other people in on the trick – everyone will be truly amazed.

It works 100% of the time and can be repeated on another volunteer immediately!

Additional Elements

I've also included some extra elements above and beyond the basic principle which you can choose to incorporate into your performance. You can add them in to make the effect even more impressive, or leave them out to save time!

- **Automatic Writing -** Ask a 2nd volunteer to close their eyes and imagine a strong link between their mind and the 1st volunteer. Ask the 1st volunteer to visualise how many days their holiday lasted. When you have done that, ask the 2nd volunteer to place a pen on the paper and allow it to move, but only unconsciously. Ask the 1st volunteer to announce the number of days their holiday lasted – this will match the number the 2nd volunteer unconsciously wrote.

- **Celebrity Sketch** – Ask the volunteer to visualise the 1st celebrity that comes into their mind which is associated with their holiday. You sketch a celebrity (or just write the name). Now when you ask the volunteer the celebrity's name – the two will match! What's more, I will show you how to convince the volunteer that someone else in the audience did the sketch!

Basic Secret

The basis of this effect uses a concept coined as “dual reality”. The volunteer and the rest of the audience both perceive different things happening at different times. In order for the volunteer to genuinely remember something and confirm your prediction is correct, you must tell them what to remember. However, if you simply let them in on the trick, the effect is weakened – you need to create a premise for them remembering what you tell them to. In this case, whilst the audience believe you are reading the volunteers mind, the volunteer believes they are transmitting the memory (that you’ve told them) to the rest of the audience. The fact that their eyes are closed means that they do not believe that it is you getting the credit for successfully divining the memory.

The basic deception is in the playing cards.

In showing the audience the cards, they believe that you have 30 or so cards, each looking similar to the following, bearing only one category heading:

Holidays

The card you give to volunteer has the category heading as well as the main points from the memory you wish them to recall – for example:

Holidays

You went on holiday to **Spain** when you were **16 years old.**

You went with your **parents** and best friend **Katie**.

The holiday was **14 days** long.

You spent time at the **beach** and **water skiing.**

On the last night you ate **Pizza** at a **Pizza Hut** restaurant.

You saw **James Brown** at the airport on the way home.

Using the script provided later in this book, the volunteer will believe that every card has a similar title and memory details, whereas every spectator will believe each card only has a single word printed on it.

So imagine the scenario. You have say 30 cards, each with a single word printed on them and a single card with the ‘whole memory’. You need to find a way to force this card to the volunteer. You could use any card force but one that works perfectly is as follows.

Make 15 blank cards, and using a needle and thread, loosely sew them together right through the centre. This will allow these 15 cards to always stay together, but still move fairly naturally. Once you’ve completed this sewing, take another card, with for instance “Family” printed on its face and stick this on the top of this fake stack in order to hide the thread marks. Do the same with a blank card on the back – now the thread on both sides of the stack is covered. Next make the memory card. You could use the card above, or you might want to make your own. Its best to have quite a few as you will need a ‘different memory’ every time you repeat the effect. The memory card should be about 3mm shorter than the other cards. Finally make 10 other cards with a single word placed on their face.

When you force the card, you should arrange the cards in a pile as follows.

- Cards should all be face down.
- Put the sewn stack of 15 on the bottom.
- Next place the shortened ‘Memory Card’
- Finally place the other 10 cards with a single word on their face.

When people cut cards, they will almost certainly cut the cards, leaving the stack AND the ‘memory card’ on the table and lift away the 10-15 single word cards. You can further guarantee this happening by asking them during to cut the cards… not too many… not too few.

Now with the card selected, you ask the volunteer to build a picture associated with the card. For the volunteer this means using the information on the ‘memory card’ – for the rest of the audience this means any memory associated with the single word that ‘they think’ is printed on the card.

Now all that is required is for you to describe the ‘memory card’ to the audience and have the volunteer confirm you are correct. For the precise details on how to do that, look at the following script.

Full Methodology & Script

(We shall call the volunteer Rosie)

(At this stage you need to have prepared a set of cards as described above. You need a person who will take the effect seriously and a willing audience. Rosie will be sat facing the audience at a table, you will stand slightly to the side/front of the spectator (in front of the table) and the audience will be in front of you. The volunteer should be sat, relaxed with their eyes closed.)

(You should now remove the cards from your pocket/box/drawer and start speaking to the audience, the following is a guide, depending on your audience and the style of your performance you may wish to make changes.)

You: Speaking to people in their every day lives, and indeed thinking about our own – it is clear than nearly all memories fall in to certain pre-determined categories. As you can see with each heading, there are associated a whole range of pictures, actions and details that are associated with it. For example Health, Sport, Family, Dreams…

(Note that, the above statement is ambiguous, it can be equally applied to the 'memory card' Rosie sees as well as the normal cards seen by the audience. At this stage of the effect you should be showing the faces of a few of the normal cards to the audience as you name the categories.)

You: So, if for example, I picked the Romance card, I might think of a recent meal I had with my girlfriend Katie. I would remember the nice pasta meal we ate, the fact my credit card was declined when I came to pay and the fact that the taxi driver got lost when dropping us home.

(At this stage, walk to the table and place the stack of cards as arranged in the preparation instructions face down on the table.)

You: Rosie, when you are ready, I would like you to slowly open your eyes…. Now notice the stack or cards on the table, I'd like you to reach and cut the cards once.

(If by any chance Rosie does not cut to the shortened card, simply complete the cut and ask her to cut the cards a second time. It is very rare that this happens, I've performed the effect over 100 times and it's happened once only.)

(After the cards have been successfully cut, take the memory card which at this stage should be face down on the cut pile, and hand it to Rosie. Be sure that the audience don't see that there is more than one word written on it and similarly, be sure that Rosie doesn't see the faces of any of the other cards.)

You: Rosie, look at this card, visualise the heading and construct a memory associated with it. Notice all of the tiny details and try to burn the image into your mind so that you can recall all of the details in a moment for me. Really visualise hard, burn the image hard into the card. Don't take your eyes off the card.

(By semi-repeating yourself here, it gives Rosie a longer time to read all of the information on the card and truly remember it. You will find that occasionally a volunteer will not remember absolutely everything on the card and is unable to recall it. This doesn't matter, and in some cases can improve the effect making your mind control abilities seem ultra genuine as you can't get it right all the time!)

You: (To the audience) Whilst Rosie is visualising her memory you must all relax and visualise a link between your own minds and Rosie's. Shortly she is going to attempt to transmit the memory she is visualising and we are all going to try and pick it up.

(Depending on your performance style, you may wish to say different things at this stage. You could claim that this is an effect based on rapport, in which case you may wish to talk about mirroring and body language and the subtle cues we give off in every day life. Alternatively you may wish to suggest that this is happening due to a real psychic link, in which case you would talk to the audience about being open to incoming thoughts etc etc. Whatever you decide on, it is important at this stage to give a little explanation so as to add credibility as well as giving Rosie further time to look at the card.)

(Pick up the remaining cards and turn to Rosie. Ask Rosie to close her eyes, as she closes her eyes, take the 'memory card' out of her hand and whilst her eyes are closed and your back is turned to the audience, exchange it for a card bearing only the word "Holidays". Place this card down on the table, square up the remaining cards and put them away. Rosie's eyes remain closed till the end of the trick.)

You: Rosie, I'm going to ask you questions about the memory you are visualising. When I ask them, I'd like you each time to visualise that part of the memory and try to project it to me and the rest of the Audience, we're all going to pick up on what your transmitting. Unless I make it very clear that I want specific information, please only answer with "Yes" or "No".

(It's important Rosie doesn't talk too much as it could bring the trick to a premature end if she runs through the whole memory in a 10 second blast of information.)

You: Rosie, please first visualise the place in which your memory takes place. Visualise what the area looks like, whether it's hot or cold, for what reason your there etc.

(Rosie at this stage will be trying to visualise Spain. You could say you think it is Spain straight away, but its best to reveal the information is stages as follows…)

You: Am I right in thinking Rosie, that it's hot where you are?

Rosie: Yes

You: Now I want you to project to us in the audience the name of the place the memory is taking place.

(Now facing the audience say something to the effect of…)

You: Try to pick up on what Rosie is projecting, some of you will find it very easy to receive what Rosie is sending, others it might take a little time for it to

come through – but either way, stick with it and eventually it will come to you.

(*This enhances the dual reality effect. Rosie genuinely believes that she is transmitting the information to the audience members. None of the audience members will receive anything from Rosie, all the credit will go to you.*

You: So, everyone – we're looking for a name of a place – a venue, a city, a country etc.

(Whilst saying the above line I write down "Spain". To Rosie this seems as though I am writing down "A name of a place" in order to prompt the audience. When I finish writing I turn the paper/whiteboard (white boards are more convenient I find) to the audience and it shows my prediction.)

You: Rosie, could you please name the place where your memory is set?

Rosie: Spain

*(At this stage the audience will probably applaud. This is not always desirable as you do not want it to become obvious to Rosie that you are making the prediction. When I perform, after the first applause, I tend to ask the audience to keep applause short, but to keep doing it just to let Rosie know she is doing a good job in projecting this information to **all** of us.)*

You: Now Rosie, can you visualise how old you were when you went to Spain. How old were you during the memory? Everybody else, try to pick up on **how old** Rosie was in the image she is visualising.

(Again, whilst saying 'how old' I write my prediction of 16 on the white board/paper. Similarly to before, Rosie will assume I am writing "how old". By now the audience know I'm writing my prediction and are waiting in anticipation for me to turn the board around.)

You: Rosie, how old were you?

Rosie: I was 16 years old.

You: Brilliant, your doing perfectly Rosie, people are starting to get it out here.

(To further re-enforce that the audience is receiving the information I tend to say the following to the audience.)

You: Who else got 16?

(I now point at a few random faces in the audience, nod my head and just say "Yes" under my breath. This suggests certainly to Rosie and to a lesser extent to other audience members that people really are picking up on what Rosie is projecting.)

(The above process repeats until you've gone through all the information on the card. You ask Rosie to visualise something, maybe give a minor detail, for example in the "place" I said that it was "hot" before finally announcing

it was Spain. Depending on the crowd, the speed at which Rosie is able to recall the information you may want to miss parts out or not do them at all. When you have completed the effect a little post trick work should be done on Rosie to ensure the secret remains a secret… as follows

You: Rosie, you have been brilliant, you have communicated beautifully to us all in the audience. You can be very proud of yourself. In a moment I will awake you and ask you to open your eyes. Before that, however I want you to tell you something very important. Later, people will want to know exactly what happened here today. Don't worry that you can't remember – it's completely normal and it happens to everyone. Don't find it strange that the harder you try to remember the more difficult it becomes to recall what happened – it is completely normal and as I said, it happens to everyone.

(Rosie is the only person that can let the secret of the effect out. She can only let it out if someone quizzes her about what happened… if she can't remember what happened then so much the better. Notice that the above assumes that she won't be able to recall what happened on stage. Notice the double bind… the 'harder she tries to remember the harder it is to recall' – it creates a presumption that no matter what – she will fail in remembering. In my experience, when finishing the effect in this way, the subject feels a little confused but can't really explain how it happened. How could they possibly know how people in the audience were able to pick up on her projections? Its just as amazing for Rosie as for the other spectators!)

You: Rosie, I'm going to count back from 5. With each number I count I want you to feel more and more awake. Finally when I finish counting you will open your eyes, and feel bright, happy and fully awake.

(This concludes the main effect… read on for the added extras.)

Automatic Writing

The concept of automatic writing dates back at least to Victorian times. It involves a psychic or medium allowing themselves to write, supposedly outside their consciousness. Mediums claimed that they could allow the dead to speak through their hands. In our case, the concept of automatic writing can be used to reveal some information from Rosie.

Take for example the fact that the holiday lasted 14 days. You can ask someone in the audience to join Rosie on stage, ask them to take part in an automatic writing demonstration, then once complete, the number they have subconsciously written will be 14 – the perfect number that matched Rosie's holiday. This is a brilliant way of adding variety to the trick.

Method

You need a white board, and 2 whiteboard markers. One of the markers must have no ink left in it and the nib must be dry. The effect can be equally easily performed with 2 felt pens on paper, one of which is dried up or even with 2 pencils (dip the nib of one pencil in a little glue to stop lead being transferred to paper.) All that needs to be done now is covertly switch the working pen for the dry pen before you hand it to the volunteer, this can easily be done by having the dry pen in your pocket – then place the real pen in the same pocket and make the switch. If you do this between each and every question you ask during the routine it will not be suspicious to the audience.

In preparation to need to write the number 14 on the white board with the pen that works. You call the automatic writing volunteer to the stage, ask them to close their eyes and give them the white board, and dried up pen. It is important that you don't let the audience see the 14 already written on the board. Position the volunteers hand on the pen, with the nib touching the white board. Instruct them to count backwards from 1000 and allow the pen to move, but not deliberately.

As the pen they are using is dry, they won't make any mark on the board. The fact they are counting backwards from 1000 means that they won't be able to remember what movements they actually made.

Keep the person sat with their eyes closed, whilst you show the "14" to the audience and ask Rosie how long her holiday lasted. I would suggest that you leave them sat in the chair till the end of the effect as they can be used for the next subroutine.

Celebrity Sketch

Instead of writing the name of the celebrity met on holiday (James Brown) it is a little more interesting to sketch out the face of the celebrity. This can be a little hard to start with if you're a bad artist – however it is fairly easy to learn to caricature a few celebrities to a decent level. If you're having trouble, search the net for some caricatures you can trace and learn to quickly sketch.

With the method I detail here, it allows you to reveal this final information as a sketch but as a bonus it allows for Rosie to believe that another person in the audience was responsible for it. This further re-enforces the fact for Rosie that she was successfully transmitting the information to the whole audience – not just to you the performer.

Method

I perform this immediately after the 'automatic writing' demonstration. Ask Rosie to think of a Celebrity, quickly start doing the sketch and once completed hand the white board to a member of the audience and say to them "You keep hold of it for a minute".

Wake Rosie as detailed above, then ask her to name the celebrity. She will say James Brown. Ask the person with the white board to turn it round. It will show to Rosie that she successfully communicated James Brown not to you – but to the person holding the white board. The line used above "You keep hold of it" can have a double meaning. To Rosie it means that the person should keep hold of what they have just drawn, to the rest of the audience, combined with the act they all saw of you handing it to the person, it means simply to look after it for you.

Note additionally that Rosie does not know who carried out the automatic writing demonstration. Providing you don't mention the automatic writing immediately before you reveal "14" she will believe that the person "automatically drew" the celebrity sketch.